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DECORATION OF THE HOFFMAN HOUSE.

THE illustrations upon the opposite page give some of the recent interior fittings of the new addition of the Hoffman House of this city, and show to an extent the exceeding richness of the decoration. Richness which has been laid on for the sake of richness, regardless of taste, economy, or appropriateness.

The illustrations are given merely as a matter of news, not because the reputation either of the hotel or its proprietors calls for any such recognition, and for the additional reason that the house offers itself as a curiosity to all residents of out-lying towns who may visit the city.

Probably the most noticeable portion of the ground floor is the ladies' reception-room, which is finished in a shade of blue, and has an effect that is truly quieting and dreamy.

The suites of apartments upon the first floor, known as the Oriental apartments, are doubtless more elegantly and gorgeously fitted up than any other rooms for rent in the world.

A recent writer in the *New York Graphic* describes these decorations and we reproduce his description: Five of these parlors are in Oriental style, and one in old English. All front on Twenty-fifth street.

The first of these splendid chambers is finished in Chinese style, the second in Indian, the third in Persian, the fourth in Moorish, the fifth in Turkish, and the sixth in old English.

In the Chinese parlor the walls are covered with embroidered satin and the dado is of olive matting, behind a cocobola trellis-work. The effect intended and accomplished by the artist is to represent a piazza through the lattice railing of which a lawn shows below, and above the sky. The room appears to be supported by bamboo poles edged by Chinese scallops. Various Chinese ornaments are supplied in abundance, while the ceiling and walls show pheasants artistically worked in crimson satin.

Adjoining the Chinese parlor is the Indian room. In this magnificent apartment the windows are screened by metallic trellis-work and the walls are of matting brocades. Costly and rare Indian vases and ornaments are its principal features. The mantel piece has hanging mirrors separated by a panel piece representing an Indian shield and armor. Adjoining this parlor is another, finished in Persian style, and adjoining it the Moorish parlor. This is, if possible, arranged with more perfect art and with greater care for effect than either of the others. Here the soft luxuriance of the East is almost free in the air which pervades it and invites to rest and repose.

In the arrangement of the parlor in the old English style one is brought nearer to New York. Here solidity and elegance are combined with a sense of cheerful comfort characteristic of aristocratic English homes, and the guest begins to realize in a kind of maze that the Orient is a great ways off and that he has only been passing through a bit of dreamland. India, Turkey, Persia, China, the land of the Moor and old England have all contributed to the elegance, luxury, and beauty of the new addition, and present to the patrons of the Hoffman House a panorama such as no other hotel can offer.

On the third floor are the bridal chambers and another series of rooms en suite, arrayed in colors, and somewhat in the style of the rooms of the White House in Washington. These are finished in pink, blue, and various colors, the effect in each being harmonious and pleasing. The magnificent bridal chambers are arrayed with silk and

satin embossed walls, ceilings, and niches, cooing doves painted by hand, and all the suggestions that are supposed to be congenial to early wedded bliss.

In the rear of the main entrance on the Twenty-fifth street side, and separated from each other by a handsomely-arched arcade or promenade, are the banquet hall and ladies' dining-room. These lofty and spacious chambers are the most prominent features of the new addition.

The banquet hall, the larger of the two apartments, is 60 by 60 feet square, with a height of 28 feet. The architecture and designs are of the Romanesque order, the latter being profuse and elaborate, including numerous carvings and paintings. This hall is separated from the ladies' dining-room by ornamental arches enclosing a promenade and supporting an elevated and unobserved retreat for musicians. By the proper adaptation of acoustic principles the music from this elevation is floated down to the company in either hall through gilded grating, giving the subdued and pleasing effect of distance. The ceiling of the main division of the room is supported by massive beams ornamented with a rich blue upon silver, dividing it into panels with a bold ornamented band of ivory white on either side. Immediately below are paintings of allegorical figures with a background of arabesque, representing

be bought as a relic, it is allowable to ask that its authenticity should be established. A piece of modern modeling, casting, or repoussé can be made to resemble old silver by painting it with a paste formed of a flour of plumbago, a dash of red ochre, and essence of turpentine. After this has dried it must be softly removed with a brush, not coarse enough to scratch the surface, and the parts in relief may be cleaned by a rag moistened with spirits of wine. The sunken portions will wear, thereafter, the appearance of silver that has undergone a century or so of oxidation. "Tricks in all trades but ours, my masters."

A PRETTY device in lieu of ground glass globes for gas lights is much used in Paris just now, and is worthy of adoption here; it consists of a white porcelain shade formed like a large scollop shell. The shell is pierced to admit the passage of a chimney, and when placed over the burner is canted forward at a sharp angle, so as to shield the eyes of those in front of it and throw the light back upon goods or pictures or whatever it is desired to illuminate. The light, striking through these pearly disks with their delicate, scalloped borders is very pleasant, for the glare is softened by passing through the porcelain. Shop windows furnished with them are much brighter

and more attractive than those fitted with lamps and opaque shades, or the regulation ground glass globes. When the window is wide the shells are affixed to a long brass rod extending above and parallel with the gas pipe from which the jets originate.

SOME years ago the travel of artists to and from Europe resulted in the inauguration of a new system of decoration on several of our great Atlantic steamers. This consisted of the painting of the panels in the saloon and the captain's room usually by the artistic voyagers. On one occasion a wandering delegation of the Tile Club beguiled the tedium of a voyage by this employment. On others single travelers or little parties left these pleasant memorials of their existence behind them. The result is that certain ships enjoy the possession of collections which will, in time, be well worth sawing out and committing to a frame as household adornments. As the couple of lines most popular with the artists make reductions of price in their favor, these professional souvenirs may be regarded as a sort of set off. Most of the painters, however, are quite willing to contribute on general principles, as the work adds very materially in banishing the dullness of a week or two on the waters.

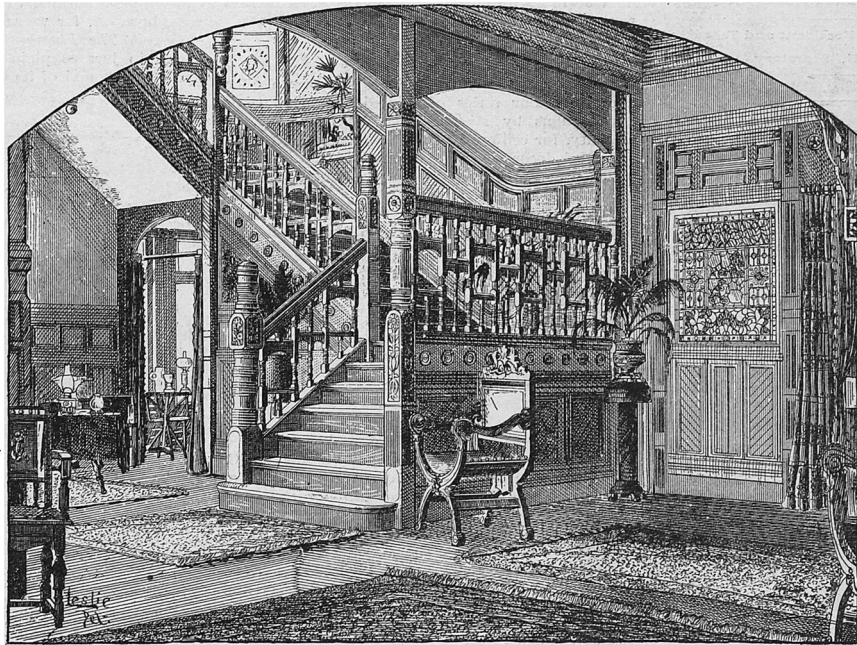
THE theatrical advertising agent, that indefatigable and inventive genius of geniuses, has pressed the fine art of the glass-worker into his service. Large panels in stained glass, with a portrait of an actress in the center, are now used to advertise a well-known star in nearly every bar-room window on upper Broadway. They are a trifle florid in color, but by no means vulgar or unpleasing.

PANEL DESIGNS.

(On pages 54 and 55).

THESE designs may be treated either natural or flat, and the colors may be lively or quiet, as the feelings of the decorator may suggest. Gold background and sober greens, brown and red would do well for Pomona, and a harmonizing treatment for Flora.

The important feature, whatever may be the treatment, is to have the colors delicate.



MRS. W. R. GARRISON'S HOUSE.

The accompanying sketch shows the entrance and hallway in the cottage of Mrs. W. R. Garrison at Elberon, N. J. The manner in which the stairs lead up from the center of the hall serves to give a larger space to the ground floor, and produces a better decorative effect in all ways. The frequent landings serve to break the tedium of a lengthy climb, besides giving a finished appearance to the interior. At the second landing of the stair will be seen a stained glass window, which is made up of numerous heads of the best known poets, all, it is claimed, being more or less faithful likenesses. At this landing there are also cushioned seats, which have a very excellent furnishing effect.

The main hallway of the house is about sixteen feet in width and extends back a distance of seventy feet, decorated in the prevailing Renaissance style, and having a dado of highly polished wood.

subjects in keeping with the purposes of the room.

Facing the entrance is a group representing music, and opposite over the entrance are figures which suggest the occupations of the kitchen and the smoking-room. Numerous other figures, appropriately suggestive, adorn coves of the hall. Below this highly decorated surface is an enriched cornice and modelled frieze in gold. The walls of the room outside the arcade on either side are a rich golden red.

By night the brilliancy of the electric light is utilized and by day light is admitted through skylights of rich but delicate mosaics of colored and opalescent glass. The cost of fitting and decorating this double hall was over \$50,000. In the ladies' dining-room the ceiling ornamentation consists of paintings on canvas of "Sunrise" and "Sunset," on opposite sides of the hall.

LOOK out for seventeenth century silverware that does not date from the seventeenth century. The design may be satisfactory in the imitation, for metal workers now-a-days are not far behind those of France and Italy in former centuries; but if an epergne, or vase, or salt cellar, or candlestick, or dagger handle, or set of Apostle spoons



PANEL DESIGN, FRENCH STYLE, BY R. W. RATTRAY. (For description see page 42).



PANEL DESIGN, ENGLISH STYLE, BY R. W. RATTRAY. (For description see page 42).